JAZZ INFORMATION

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Jazz Information, Please

Jazz Information is not designed to compete with any existing trade papers or jitterbug sheets. It will be devoted exclusively to the weekly coverage of the latest news and records in the hot jazz field, supplemented from time to time by short historical and critical articles on the subject.

The first few issues of Jazz Information are tentative. When reader-interest warrants, it will be expanded to a format less inducive to eyestrain.

We feel that Jazz Information fulfills a unique and important function in American jazz music. For where France has had a paper devoted to jazz forms these five years, we ourselves have been forced to gather our information bit by bit from a variety of sources.

Being a non-commercial venture, the continuance of Jazz Information depends entirely on what support it receives from those whose interest in jazz goes beyond Tin Pan Alley and the sensationalism of the swing fad. We believe that there are enough such people to keep us alive.

We hope that you will subscribe to Jazz Information for six months or a year. But if you are wary of us and must be convinced, we offer as a trial the first four issues for twenty-five (25) cents.

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STACY-SULLIVAN SWITCH NOT SET

Pianist May Go Tommy Dorsey

At press time, Jess Stacy had not signed to go with the Bob Crosby band. No definite arrangement has been made for the ex-Goodman ~~star to replace~~ Joe Sullivan, currently with the Dixieland outfit.

Although Stacy has subbed for Sullivan several times recently, it was learned that Stacy, impatient with the three week runaround, has been listening favorably to overtures from Tommy Dorsey. Certainly Stacy will not front his own band.

It is definite that Stacy will make a decision by next week at which time Jazz Information will be able to print the full story.

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COLUMBIA TO REISSUE JAZZ CLASSICS

Bix, Henderson, Bessie May All Have Albums

Over 150 hot classics, out of print for many years, will be dubbed and repressed on the new 50 cent Columbia Red Label. Personnels will be listed either on the records or on accompanying leaflets. Titles were picked out from the extensive Brunswick, Columbia, Okeh, and Vocalion catalogues by John Hammond. They will be part of a permanent list -- no cut-outs.

Promised: a Bix Album with Royal Garden Blues, Goose Pimples, Trumbology, Crying All Day, etc.; a second Bessie Smith Album; many early Armstrongs such as Gut Bucket Blues, Big Fat Ma, etc.; Cow Cow Davenport piano solos; Chocolate Dandies not already on private labels; the best Columbia Hendersons -- perhaps in an album with sides chosen by B. Goodman; a few of the Nichols-Teagarden dates; and some vintage Ellingtons.

The Bix Album is slated for October, the Bessie Smith Album in November. The rest should be out by Xmas. (Turn to p.2)

GOODMAN'S SEXTET PLANS

Basie-Goodman Disos Likely

The Goodman Quartet will be upped to a Sextet this Fall with Hampton, Fatool, Artie Bernstein, Clarence Profit, Charlie Christians and the Maestro making up the group. This is the first black and white combination of that size to hit big-time jazz. Fletcher Henderson, who has been sitting in the Quartet since Stacy left, will confine himself to playing with the band, and arranging. Christians, newly added Oklahoma guitarist, and Fatool will double with sextet and band. Though Profit makes appearances with the small groups, Teddy Wilson will do recording work with them whenever possible.

Ambitious plans are afoot to shuffle the Goodman and Basie groups together for recording sessions now and then.

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OUR OWN JELLY-ROLL DEPARTMENT

To Metronome's Jimmy Bracken: Milt Gabler is discontinuing those fine releases of his until the Fall -- provided that five Willie Smith records, two Staceys and a reissue are nothing.

Sorry, Variety: Ellington will not open at Cafe Society this Fall. Nor will Basie. See Jazz Information!

Take it back, Downbeat: Bud Freeman's band will not open at your Off-Beat Club in Chicago on September 15, it remains at Nick's, together with Zutty's trio. The boys don't want to play in a cellar.

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Newton, Holiday to Off-Beat Club

Frankie Newton's band leaves Cafe Society this week for Chicago's Off-Beat Club. Billie Holiday and Sonny White go with him. Newton's band features Tab Smith on soprano sax.

HAWKINS TO CAFE SOCIETY?

Stuff Smith Precedes Him

Rumors have been three for a nickel concerning Coleman Hawkins ever since his return. Latest and best authenticated are stories that (1) he will front an all-star band at Cafe Society, New York City, following Stuff Smith who goes in Thursday, September 7---Hawk's band to include Catlett, Henry Allen, Higginbotham, James P. Johnson, and Pops Foster -- and (2) that he will go into Society in a few days with rhythm section only as relief for Stuff. If (1) is true, this makes jazz history.

Contrary to Downbeat's report, Hawkins did not sign with RCA-Victor. It is fairly definite that he will record for Columbia, terms having been discussed. No contract signatures yet.

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OBERSTEIN RAIDS RCA-VICTOR

Eli Oberstein's U. S. Record Corp. has signed contracts with the best selling Victor-Bluebird bands, according to Ralph Marks, publicity. Tommy Dorsey, Larry Clinton, Glenn Miller, Eddie DeLange and Van Alexander are all quitting RCA to wax for Oberstein's forthcoming Royale and Varsity labels.

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COLUMBIA REISSUES CLASSICS (Continued)

The first popular releases on the new fifty-cent label will be Benny Goodman's four: Comes Love--Rendezvous Time in Paree and There'll Be Some Changes Made--Jumpin' at the Woodside. Plus: Gene Krupa's My Old Kentucky Home--Old Black Joe, Teagarden's Aunt Hagar's Blues--I Stung the Election.

Also Teddy Wilson's Early Session Hop--Lady of Mystery, and Duke Ellington's Doin' the Voom Voom--I'm Checkin' Out, Go'om Bye.

ON THE BANDWAGON

Good music about town: The Sinclair Mills Trio, with Sinclair at the piano, at the MacDougal Tavern in the Village; Zutty Singleton's Trio still at Nick's with Zutty, drums - Henry Duncan, piano - Ed Hall, clarinet; Bud Freeman's band (with Davey Tough on drums occasionally) gets top billing at the same spot; Lonnie Ware (guitar) and his band at George's Tavern in the Village; Emperor Jones and his orchestra at Kelly's Stable, where the Spirits of Rhythm (with Harlo on piano and Teddy Bunn on guitar) are also playing; Louis Prima at the Hickory House; Erskine Hawkins at the Savoy; Edgar Hayes at the Victoria; Louis Jordan at the Elks Rendezvous; Roy Eldridge atbthe Arcadia Ballroom; Teddy Powell at the Famous Door; Tommy Dorsey at the Pennsylvania Roof; Cab Calloway at the Cotton Club; Larry Clinton at the Paramount Theater.

Out of town: Jack Teagarden at the Meadowbrook; Woody Herman at Glen Island; Slam (of Slim and Slam) with a small band featuring Billy Moore on guitar, at Middletown, N. Y.; Hot Lips Page fronting a band at Grossinger's on week ends; Jabbo Smith at the Rheingold Tavern at the Fair.

Incidental Notes: Jay Wilson, a Detroit boy, replaced Sy Oliver on trumpet for Lunceford, Oliver doing arrangements for Tommy Dorsey and recording with his own band for Columbia; Leo Watson out of the Spirits of Rhythm; Pete Brown's Jump Band broken up, with drummer Arthur Herbert going to Don Redman; Sunday afternoon jam sessions at both the Hickory House and Nick's; Lucky Millinder booked this week at the 125th Street Apollo; Goodman playing the Fair this week. Allan Reuss left Teagarden to join Berigan; Luckey Roberts' Syncopated-Symphonic Orchestra played a concert at Carnegie Hall last week with James P. Johnson doing a solo on Liza; Jimmie Lunceford didn't sail for Europe, war cancelled his proposed tour; Goodman booked to open the Waldorf October 5th; Van Alexander opens at the N. Y. Roseland Friday as Ovie Alston leaves; Count Basie to Brooklyn Roseland this Friday.

RHYTHM ON RECORD

PETE JOHNSON. Piano solos, Solo Art 12005 and 12006, Let 'Em Jump--Pete's Blues, Buss Robinson Blues--B. and O. Blues. Pete Johnson's first solo records show his real mastery of the blues piano. Both boogie woogie and straight blues are authentically conceived and feelingly performed. Highly recommended.

WILLIE (THE LION) SMITH. Piano solos, Commodore Album No. 1. A collection of ten original compositions and interpretations by this unusual and sophisticated pianist. These solos, straying from the strictest confines of jazz, are often delightfully charming and delicate. A very unusual group of dises.

EARL HINES. Piano solos, Hot Record Society Album No. 1. All of the extremely rare Hines solos originally recorded for Q.R.S. reissued in an album designed by E. Simms Campbell and selling, because of the recent H.R.S. price cut, at $3.50. Superb examples of the Father's style at its best; these are a necessity for the piano disc collector.

BUD FREEMAN'S Orchestra. Bluebird B10386, The Eel--China Boy. Nicksieland style on two Chicago classics. Credit Max Kaminsky for fine cornet work, Dave Bowman for his conscientious piano. Toe bad Davey Tough didn't drum on this date.

EARL HINES' Orchestra. Bluebird B10391, Indiana--Grand Terrace Stomp. The addition of Alvin Burroughs on drums has popped up the Father's band no end. Hines plays excellently on Grand Terrace, but the reverse is bothered by a bad trumpet chorus.

CHARLIE BARNET'S Orchestra. Bluebird B10389, The Last Jump--Love Grows on the White Oak Tree. Barnet has almost his best side in the Jump. Both sides follow Basie's arrangements, but not to the better end.

(Turn to Page 4)

INCIDENTAL INTELLIGENCE

The Pete Johnson solos reviewed this week were Dan Qualey's first regular Solo Art releases. Previously issued were five Ammons and Meade Lux discs which Dan isn't plugging because all were dubbed from 12 inch acetates to 10 inch masters, and the quality suffered. But the music's all there, and piano collectors shouldn't miss these.

Qualey's stock of masters not yet released includes some blues and boogie solos by old-timers Jim Yancey and Cripple Clarence Lofton, and two sides by the extraordinary white pianist Art Hodes. Solo Art's future policy will be to wax lesser-known piano players. The theory is that plenty of unknowns play with more sincerity and feeling than is possible for a man surrounded by commercial compromises.

Art Hodes, incidentally, is a man you will want to know more about when you hear his solos. A Chicago man, Artie has really dug into the blues until he plays them with a more authentic touch than any other white man; his boogie-woogie style is remarkable. Hodes' only previous recordings were two with Mannone, Isn't There A Little Love and Tryin' to Stop My Cryin', both reissued by the Hot Record Society. The tenor on that date, by the way, wasn't Bud Freeman. Wingy needed white pants to front the band in, Hodes says, and got a pair from a sax player named Snurp -- whose reward was the record date; he practiced his two-bar break for hours. This information was confirmed by Ray Biondi. Hodes' excellent short solo in Tryin' To Stop My Cryin', once mistakenly credited to Joe Sullivan, is all you can hear of his work until his Solo Art sides are released.

The Commodore Music Shops' reissue of Pine-Top Smith's Jump Steady Blues will be out soon. (Some collectors still don't realize that the Pine-Top who recorded for Victor and Bluebird wasn't Pine-Top Smith, but Aaron Sparks.) Milt Gabler also announces four Joss Stacey piano solos, including two 12 inch blues. Incidentally, according to Joss himself, his first record date was with the Paul Mares Okeh date band; he did not record with the Seattle Rhythm Kings.

Next Blue Note releases will be two 12 inchers, Summertime--Poundin' Heart Blues and Blues for Tommy--Basin Street Blues, played by Frank Newton, Bechet, Higginbotham, Catlett, Meade Lux Lewis, Johnny Williams and Teddy Bunn.

RHYTHM ON RECORD (Continued)

ALBERTA HUNTER. Vocal blues, Decca 7633, Fine and Mellow--Yelping Blues. Charlie Shavers, trumpet, Lil Armstrong, piano, and Buster Bailey, clarinet, make this disc interesting. The first side should credit Billie Holiday for the words. Billie's was a better record, anyway.

LIONEL HAMPTON'S Orchestra. Victor 26543, Johnny Get Your Gun--I Can Give You Love. Date-band personnel is Hampton, Mouse Randolph, Hymie Schertzer, Russell Procope, Choo Berry, Clyde Hart, Allan Reuss, Milton Hinton and Cozy Cole. The band didn't care too much, and Lionel unfortunately sings on both sides.

BOB CROSBY'S Orchestra. Decca 2703, Day In, Day Out--Cherry. Helen Ward vocalizes the first, Nappy Lamare the other. Straight stuff.

FATS WALLER'S Orchestra. Bluebird B10393, Bless You--It's the Tune That Counts. The same old line.

GLENN MILLER'S Orchestra. Bluebird B10388, Twilight Interlude--Glen Island Special. Smart arrangements for Miller's fans, good tenor for Tex Beneke's fans.

OTHER RELEASES: Moonlight Serenade--I Can't Believe That You're in Love With Me (Count Basie), Vocalion 5036. I Want the Waiter--You Let Me Down (Jimmie Lunceford), Vocalion 5033. Honky Tonk Train Blues--Melancholy Mood (Bob Zurke) Victor 26342. The Moon is Low--'S Wonderful (Larry Clinton), Victor 26341.

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